



Social Conflict in the Film *Komang* by Naya Anindita: Perspective of Lewis A. Coser

Nindy Dian Carmelita¹, Heny Subandiya²

¹²Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Surabaya, Jawa Timur, Indonesia

*E-mail: nindy.22094@mhs.unesa.ac.id

ABSTRACT

According to Lewis A. Coser, open conflict is more common in societies that have partial or non-intimate relationships. Individuals or groups without involving deep emotions or total hostility. This study aims to describe the forms of social conflict in the film *Komang* by Naya Anindita from Lewis A. Coser's perspective, which include realistic social conflict, non-realistic social conflict, and the positive function of social conflict. This study uses a qualitative descriptive method with a sociological literary approach. The data source used is the film *Komang* by Naya Anindita. The data are in the form of dialogue quotes, sentences, paragraphs, accompanied by images containing realistic social conflict, non-realistic social conflict, and the positive function of social conflict. The data collection process used is listening, reading, and recording with coding through observation guide instruments. Data on the forms of social conflict in the film *Komang* were analyzed using the Miles and Huberman model analysis technique. The data validity technique uses a credibility test of persistence with peer discussions. The results of this study indicate the existence of: 1) realistic social conflict, the existing conflict is in the form of religious differences; lack of attention from partners; uncertainty and expectations of a relationship; 2) non-realistic conflict in the form of feelings of offense; past trauma; jealousy; 3) the positive function of existing social conflict in the form of tolerance of diversity, enthusiasm for achieving ideals, respecting and honoring fellow human beings, and upholding solidarity.

Keywords: social conflict, film, Komang

Konflik Sosial dalam Film *Komang* Karya Naya Anindita: Perspektif Lewis A. Coser

ABSTRAK

Menurut Lewis A. Coser, konflik terbuka lebih umum terjadi di masyarakat yang memiliki hubungan parsial atau tidak intim. Individu atau kelompok tanpa melibatkan emosi yang mendalam atau permusuhan total. Penelitian ini bertujuan untuk mendeskripsikan bentuk konflik sosial dalam film *Komang* karya Naya Anindita perspektif Lewis A. Coser yang meliputi bentuk konflik sosial realistik, konflik sosial non-realistik, dan fungsi positif konflik sosial. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan sosiologi sastra. Sumber data yang digunakan adalah film *Komang* karya Naya Anindita. Data berupa kutipan dialog, kalimat, paragraf, disertai gambar yang memuat adanya konflik sosial realistik, konflik sosial non-realistik, dan fungsi positif konflik sosial. Proses pengumpulan data yang digunakan yaitu simak, baca, catat dengan pengkodean melalui instrumen pedoman observasi. Data bentuk konflik sosial dalam film *Komang* dianalisis menggunakan teknik analisis model Miles dan Huberman. Teknik keabsahan data menggunakan uji kredibilitas ketekunan dengan diskusi rekan sejawat. Hasil penelitian ini menunjukkan adanya: 1) konflik sosial realistik, konflik yang ada berupa perbedaan agama; kurangnya perhatian pasangan; ketidakpastian dan ekspektasi suatu hubungan; 2) konflik non-realistik yang ada berupa perasaan tersinggung; trauma masa lalu; kecemburuan; 3) fungsi positif konflik sosial yang ada berupa toleransi keberagaman, semangat meraih cita-cita, menghargai dan menghormati sesama manusia, dan menjunjung tinggi solidaritas.

Keywords: konflik sosial, film, Komang

Submitted
09/12/2025

Accepted
21/01/2026

Published
23/01/2026

Citation	Carmelita, N. D., & Subandiya, H. (2026). Social Conflict in the Film <i>Komang</i> by Naya Anindita: Perspective of Lewis A. Coser. <i>Jurnal Pembelajaran Bahasa dan Sastra</i> , Volume 5, Nomor 1, Januari 2026, 217-232. DOI: https://doi.org/10.55909/jpbs.v5i1.1072
----------	--

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Social conflicts often arise in daily interactions, especially in contexts involving differences in religion, culture, and family values, resulting from mismatches in interests and beliefs. Such situations require individuals to understand differences and manage tensions to avoid prolonged disputes. Social conflict is a complex issue that demands serious attention and handling from society itself (Maemunah & Pratama, 2025). To address social conflicts, it is essential to instill self-awareness, understanding, and a tolerant attitude. Social conflict is a common phenomenon inseparable from human life, whether in real society or in literary works, particularly films (Simbolon et al., 2023). As a narrative medium, film not only serves as entertainment but also as a mirror of complex social realities, incorporating messages conveyed to society. This shows that films contain the realities of human life and impact social segments with the life problems depicted in them. Therefore, films act as a bridge between social reality and the author's expression, as well as a critique of society regarding the problems or social conflicts within. By analyzing films, one can learn to understand society and its problems or social conflicts more deeply, while also exploring the cultural values conveyed by the author (Novitasari, 2023; Fauziah et al., 2025).

One film that raises interesting social issues or conflicts is titled *Komang* by Naya Anindita. This Indonesian drama film was released on March 31, 2025, with a duration of 107 minutes. It tells the story of a young man named Raim from Buton who falls in love with Komang, a girl from Bali. Their love flows smoothly at first, but over time, they face major challenges, namely differences in beliefs. Produced by Starvision, the film stars Aurora Ribero and Kiesha Alvaro. It is an adaptation of the poetic song *Komang* by Raim Laode, a true story of an interfaith love journey. Additionally, the film's director, Naya Anindita, is widely known for her style in portraying social realism. She is a graduate of the Film Department at Queensland College of Art in Australia and has

successful works, including the films *Eggnoid Cinta* (2019) and *Imperfect the Series* (2021).

The film *Komang* by Naya Anindita is suitable for deeper study regarding issues closely related and sensitive to the Indonesian people, such as cultural and religious diversity. The film depicts an interfaith relationship and has received widespread response from the public and media due to its emotional power and closeness to Indonesian society. This film is interesting to study because of its courage in presenting highly relevant issues that are rarely discussed openly in public spaces or academic realms. In a multicultural country like Indonesia, this issue is very sensitive as it directly relates to religious values, ethnic identity, and social norms often considered taboo to discuss (Rieza Ardiansyah & Haryanti, n.d.). The social conflicts depicted in the film *Komang* by Naya Anindita are worth studying. The presence of social conflicts in films is important because they can enliven the storyline to attract viewers' attention, and social conflicts also reflect real social realities that certainly occur in people's social lives (Sekar, 2022). Social conflicts that occur over time are more than one, caused by overlapping roles and statuses of individuals in groups. This means that social conflicts are inevitable, as shown in the film *Komang*, which not only strengthens the story but also reflects real problems in society. These conflicts arise due to differences in religion, cultural values, or backgrounds, which often happen in surrounding environments. Therefore, the film *Komang* by Naya Anindita serves as an effective medium to show how society faces and responds to such differences.

The social conflicts in the film *Komang* by Naya Anindita can be analyzed using Lewis A. Coser's theory. Coser's conceptualized theory of conflict is a functionalist social system. It states that social conflicts in society do not merely show negative functions but can also produce positive impacts (Andriyana & Mubarok, 2020). Lewis A. Coser's theory on conflict includes forms such as realistic conflict, non-realistic conflict, in-group



conflict, out-group conflict, and the functions of social conflict (Nursantari, 2019). Based on Lewis A. Coser's theory, the social conflicts depicted in the film *Komang* by Naya Anindita do not only show the negative side of social disputes but also have positive functions in society. The conflicts between Raim and Komang, individuals and groups (family, society) show that conflicts can drive positive social change. This includes realistic conflicts arising from real differences in interests (such as parental approval and religious differences), as well as in-group vs. out-group conflicts, which are disputes between groups with different cultural backgrounds and beliefs. Thus, social conflicts in the film *Komang* by Naya Anindita not only drive the story but also reflect complex and functional social realities in community life (Apriliandra & Krisnani, 2021).

This social phenomenon is very interesting to study because it directly relates to religious values, cultural identity, and social norms often considered taboo to discuss. Yet, this is where the importance of research lies in opening objective scientific discussion spaces on how society interprets differences and how social conflicts due to diversity can be turned into bridges, not chasms (Mikraj et al., 2025). Especially in Indonesia, which has the slogan of being a multicultural nation, it cannot be separated from the factor of cultural diversity that synergizes and intersects (Prasojo & Pabbajah, 2020). This research addresses a real issue in Indonesia, where a 2022 survey by the Ministry of Religious Affairs showed that 40% of religion-based social conflicts involve interfaith marriages, especially in Bali with its Hindu majority. This research is increasingly urgent because there has been no prior academic study dissecting the film *Komang* by Naya Anindita from the perspective of Lewis A. Coser's social conflict theory.

Research on social conflicts in the film *Komang* by Naya Anindita has not been a specific object of analysis within Lewis A. Coser's conflict theory framework. Previous studies focused on conflicts in other films and only discussed the film

Komang from a cultural perspective, so this research aims to fill that gap. Thus, this research not only enhances understanding of existing social realities but also provides recommendations for filmmakers and society on conflict management, as well as the role of films in the conflict resolution process.

Therefore, this background encourages the researcher to investigate how forms of realistic social conflict, non-realistic conflict, and the positive functions of social conflict appear in the film *Komang* by Naya Anindita. Second, this research aims to describe the forms of realistic social conflict, non-realistic conflict, in-group, out-group, and the positive functions of social conflict in the film *Komang* by Naya Anindita from Lewis A. Coser's perspective.

Based on the background, the problem statement in this research is: How do the forms of realistic social conflict, non-realistic conflict, and the positive functions of social conflict appear in the film *Komang* by Naya Anindita from Lewis A. Coser's perspective.

The objective of this research is to describe the forms of realistic social conflict, non-realistic conflict, and the positive functions of social conflict in the film *Komang* by Naya Anindita from Lewis A. Coser's perspective. From an academic perspective, this research contributes to the development of film sociology studies by applying Coser's conflict theory to contemporary Indonesian works.

From an academic perspective, this research contributes to the development of film sociology studies by applying Coser's conflict theory to contemporary Indonesian works. From a practical perspective, this research benefits filmmakers in understanding how social conflicts can be depicted functionally, and for society in managing cultural and religious diversity through films as educational tools and conflict resolution.

Lewis A. Coser's theory of social conflict (1956:8) explains that conflict is not only destructive but also functional in society. Coser distinguishes conflicts into realistic (based on real

interests) and non-realistic (based on emotions or stereotypes), as well as in-group (within groups) and out-group (between groups). The positive functions of conflict include group solidarity, social innovation, and strengthening social structures (Coser, 1956:15).

In this context, social conflicts in the film *Komang* can be analyzed as the dependent variable influenced by differences in religion and culture as the independent variable, with a focus on their positive impacts in promoting tolerance and social change.

Based on the literature review conducted, the author successfully identified four previous studies with high relevance to the topic under study. These studies will contribute as theoretical foundations, strengthen the research arguments, and serve as references in determining the direction and methods of this research. Each previous study is analyzed based on its objectives, approach, results, and connections to the issues raised by the author. This enriches perspectives and strengthens the validity of the current study.

First, the study titled “Representation of Social Conflict in the Film *Gadis Kretek: Critical Discourse Analysis of Sara Mills*” (Qabibi, R. N., Jayanti, R., & Afkar, T., 2024). The objective of this study is to describe the representation of conflict in female characters in the film *Gadis Kretek* by Ratih Kumala. The results show that female characters in the film experience social pressure and face dual roles in patriarchal cultural structures. The similarity lies in the depiction of conflicts in values and social culture, while the difference is in its main focus on women’s gender issues alone.

Second, the study titled “Social Conflict in the Film *Gundala: Dahrendorf’s Conflict Theory*” (Cahyati, N., & Subandiyah, H., 2022). This study aims to describe social conflicts and social changes experienced by society in the film. The results indicate that structural conflicts in society are represented through injustice and corruption. The similarity is in social conflicts and structural imbalances in society, while the difference is in

the genre of the film *Gundala*, which is a superhero-political film.

Third, the study titled “Social Conflict in the Film *Ben & Jody: Swingewood’s Perspective*” (Novitasari, 2023). The objective is to explain resistance to economic domination. The similarity with the film *Komang* is that both highlight structural conflicts involving indigenous communities and cultural values. The difference lies in the setting of the conflict in *Ben & Jody*, which is in forests and villages.

Fourth, the study titled “Social Conflict in the Novel *Tan* by Hendri Teja through Lewis A. Coser’s Conflict Theory” (Andriyana & Mubarak, 2020). This study aims to reveal ethnicity-based social conflicts through Lewis A. Coser’s theory. The results show that conflicts are functional, forming identity and solidarity. The similarity with the film *Komang* is that both address multicultural issues and identity. The difference is that *Tan* focuses on ethnic discrimination, while *Komang* focuses on interfaith love conflicts and culture.

From the researcher’s perspective, the study titled “Social Conflict in the Film *Komang* by Naya Anindita: Lewis A. Coser’s Conflict Theory” has strong relevance to the identified previous studies. The first and third studies show how social conflicts can be influenced by gender issues and cultural values, which are also the focus in the film *Komang* by Naya Anindita, describing interfaith love conflicts and culture using Lewis A. Coser’s theory. Although the contexts of each study differ, the common theme of social conflicts provides a strong foundation to enrich the analysis and shows the contribution of this research in understanding complex social dynamics in the context of films. As a study on the new film *Komang* by Naya Anindita, this research fills the gap in Indonesian film studies post-pandemic, where religious tolerance issues are increasingly urgent (for example, related to the Marriage Law). The novelty of this research lies in its practical contributions and recommendations for multicultural education through film media, which can enrich the discourse on conflict sociology in Indonesia. It also expands



the application of Coser's theory from literature/novels to filmmaking, demonstrating the adaptability of Western theories in the Southeast Asian context.

This research is raised because it fills existing gaps with significant novelty, thus providing strong scientific contributions in film and social conflict studies. First, theoretically, it strengthens the foundation with Coser's proven theory, but applied to a new medium and current issues religious-cultural conflicts in Bali, relevant to national challenges like pluralism in Indonesia. Second, practically, this analysis can serve as a reference for future research on minority representations in media, helping to reduce social stereotypes through understanding functional conflicts. Third, its urgency is high in the digital era where streaming films like *Komang* influence public opinion; without such analysis, complex social dynamics in romance narratives will remain overlooked, even though they have potential as tools for reflection and social critique. Thus, this thesis not only enriches interdisciplinary perspectives sociology but also contributes to the validity of more inclusive and contextual social conflict studies.

METHOD

This research employs a sociological approach to literature, which reveals societal aspects through text analysis to examine social phenomena. According to Sugiyono (2013), Razak (2017), this approach is used to deeply understand social phenomena through direct researcher involvement. It helps unravel complex social interactions and capture meanings, experiences, and feelings of research subjects. In this context, a qualitative method is used to interpret forms of social conflict in the film *Komang* based on cultural contexts and character interactions, reflecting societal life and vice versa. Through this approach, the researcher analyzes literary content or text to understand various forms of social conflict, such as realistic conflict, non-realistic conflict, and the positive functions of social

conflict linked to cultural values in the film *Komang* by Naya Anindita, using Lewis A. Coser's social conflict theory.

The type of research is descriptive qualitative because the data presented consists of arrangements of words, phrases, dialogue quotes, or sentences. The data found are interpreted and presented descriptively based on facts, actual events, and systematically, as this research aims to describe the forms of social conflict and positive functions present in the film *Komang* by Naya Anindita using Lewis A. Coser's social conflict theory.

The primary data source in this research comes from the film *Komang* by Naya Anindita, watched via the Netflix platform. The film *Komang* by Naya Anindita was released on March 31, 2025, with a duration of approximately 107 minutes. It was produced by Kharisma Starvision Plus, with producers Chand Parwez Servia and Mithu Nisar, and the screenplay written by Evelyn Afnilia.

The research data consist of quotes from dialogues, sentences, and paragraph excerpts that are transcribed and indicate the presence of realistic conflict, non-realistic conflict, and the positive functions of social conflict in the film *Komang* by Naya Anindita.

The data collection technique in this research uses the observe-and-note method. The observe technique is used to observe data in the form of the film *Komang* screening, while the note technique is used to record relevant data according to research needs. In this technique, the researcher will write down dialogues and minutes for each scene in every scene that will serve as research data sources. The steps taken in collecting data through observe-and-note in this research are as Carefully and repeatedly watch the film *Komang* by Naya Anindita. Transcribe the film *Komang*, marking relevant parts of the transcription results. Record all data found in the film *Komang* by Naya Anindita. Code the data with codes matching the problem formulation. Group the data based on the predetermined problem formulation.

This research uses the Miles & Huberman

model analysis technique (1992), an analysis that can strengthen, select, focus, discard, and organize data in a way that allows final conclusions to be drawn, providing descriptions or verifications. The steps in data analysis in this research are as Data reduction presented in the form of a corpus data table of dialogue quotes and scene descriptions so that relationships between data are clearly visible. Analyze using Lewis A. Coser's theory based on dialogue quotes in the film *Komang* by Naya Anindita. Conclude based on the analysis results of the data found in the film *Komang* by Naya Anindita.

In this research, data validity testing is conducted through credibility testing. Credibility testing is done by increasing perseverance in research and discussion with peers. Through increased perseverance, the researcher will observe the obtained data carefully and repeatedly. This careful and repeated checking is done to ensure the data found are correct. Credibility testing through peer discussion is done by showing the research results to peers to learn other perceptions. If there are similar perceptions, it can help the researcher strengthen the truth of the research results. Determine relevant peers in the research field. Prepare analyzed research results for presentation. Conduct open discussions to exchange opinions and objective views. Analyze received input if strong differences in views are found, the researcher conducts reflection or re-tracing of data to ensure the truth of findings. Conclude from the discussion results that the data obtained meet a high level of trust if there are similar perceptions. Document the discussion results and record them as evidence of the credibility testing process, thus strengthening the research validity.

RESULT

1.1 Realistic Social Conflict

Realistic social conflict occurs when there is clear disappointment towards something specific. This conflict arises because the parties involved feel their demands are not met or there is a mismatch. These demands can come from needs

for time, attention, or emotional needs. As explained in the theory (Chapter 2), realistic social conflict emerges from the desire to obtain something. The parties involved feel they must fight for what they want because they consider it a right. This is found in the film titled *Komang* by Naya Anindita, which is the object of this research, and the results have been collected in the data corpus.

Data-1

Religious Differences as a Source of Realistic



Figure 1

A conversation between *Komang* and *Raim* in which *Komang* realizes the difference in their religious backgrounds. Through a casual yet sarcastic remark about the direction of prayer, the scene visually and verbally represents the emergence of tension caused by differing belief systems)

Komang: "Ohh your qibla is to the west, right? Opposite to my prayer direction." (22.02 – 22.08). KSR/1.

Based on data-1, there is a form of realistic social conflict experienced by the main characters, *Raim* and *Komang*. This is evidenced by the dialogue quote delivered by *Komang*: "Ohh your qibla is to the west, right? Opposite to my prayer direction." *Komang* confirms *Raim*'s religious identity by asking in a sarcastic tone. This realistic social conflict aligns with Lewis's theory that realistic social conflict arises from real challenges and mismatches in *Komang*'s expectations towards *Raim*. From the beginning, *Komang* likes *Raim*, but this situation makes *Komang* realize they are

not of the same religion. The disappointment arises from Komang. This becomes the initial dilemma in their future relationship. “Qibla” refers to the direction of prayer in Islam, and “my prayer direction” refers to Komang’s worship direction, which is opposite, serving as a metaphor for fundamental differences in beliefs, which often become major real challenges in romantic relationships. This conflict can lead to legal issues (marriage registration) and social issues (acceptance by extended family). In line with the researcher’s view, the dialogue quote in that scene represents a conflict involving fundamental values that are difficult to negotiate. This condition marks the beginning of realistic social conflict arising from the real demands of religious differences in a relationship. Other data that align to strengthen the form of realistic social conflict are as follows.

Data 2

Emotional Neglect and Unfulfilled Demands in a



Figure 2

An emotional confrontation between Komang and Raim, in which Komang openly expresses her feelings of neglect and frustration. The scene visually emphasizes Komang’s disappointment toward Raim, who is portrayed as being absorbed in his own activities and emotionally distant from the relationship.

Komang: “You never have time for me, De. You never have time. You’re busy with your own world. You make me doubt, you know!” (01.19.41 – 01.19.50). KSR/2.

Based on data (2), Komang expresses her emotions to Raim. She feels disappointed and

neglected because Raim is too busy with his affairs and does not give the expected attention. This realistic social conflict shows a conflict rooted in real needs in the relationship, such as the need to be listened to and cared for by a partner. The conflict develops due to an imbalance in roles and attention in the relationship, making Komang doubt Raim’s commitment.

This aligns with Coser’s theory that realistic social conflict stems from objective needs, such as security, recognition, and attention, not just temporary formalities. In the dialogue quote, the realistic conflict is evident from the statement “You never have time for me, De,” indicating a concrete or real demand for attention and emotional closeness, which is a genuine need in relationships. From Coser’s perspective, this type of conflict is realistic social conflict because it comes from real and logical needs in social relations (not from fantasies or prejudices). This conflict becomes a priority and common need for everyone in a relationship.

Data 3

Parental Expectations and Religious Values as



Figure 3

An intimate conversation between Komang and her mother (Meme), in which Meme expresses her hopes and concerns regarding Komang’s future. Through calm but firm advice, the scene visually represents parental expectations, religious considerations, and emotional care that become sources of tension between mother and daughter.

Meme: “No mother wants her child to suffer, Mang. All mothers surely want their child to be happy, and what about the God who created you.”

(32.17 – 32.31). KSR/3.

Based on data (3), the dialogue quote shows a realistic social conflict within the scope of Komang and her mother. This conflict is realistic because it stems from real demands and interests, not just emotional outbursts. Komang's mother emphasizes that Komang's decision about a partner must consider family approval, future happiness, and religious values like "the God who created you." All these are concrete needs that the family believes must be met before Komang makes life choices.

From Lewis A. Coser's perspective, realistic conflict arises when there is disagreement about objective interests, such as security, the future, and social norms tied to an individual's role in the group. Komang's mother's dialogue reflects realistic concerns about the risks of interfaith relationships, potential unhappiness, and misalignment with family values. Therefore, the conflict that emerges is a response to real social issues, not due to feelings of anger or jealousy. This data strengthens Coser's theory that realistic conflicts in families often occur when real social demands clash with personal choices. The conflict is not destructive but shows a process of negotiating values between older and younger generations in a religious and culturally strong society.

1.2 Non- Realistic Social Conflict

Non-realistic conflict refers to a type of conflict that does not arise from genuine social objectives or rational interests. Instead, it stems from emotional impulses or psychological needs to release the tension experienced by individuals. As described in (Chapter 2), this conflict lacks an objective purpose to resolve a specific social issue. Rather, it serves as a way to express feelings of anger or frustration from one of the parties involved. Coser describes it as a conflict that is emotionally antagonistic rather than rational, making it the opposite of realistic social conflict. Such conflicts originate from emotions and prejudices, such as anger without a clear cause,

driven by irrational jealousy. For instance, Raim feels jealous not due to actual competition, but because he perceives himself as powerless against a "social system that favors other men," and the reverse can also occur. This phenomenon is illustrated in the film titled *Komang* by Naya Anindita, which serves as the subject of this research. The findings have been compiled into a corpus of data in Table 1 (refer to Table 1). Based on this corpus data, eight forms of non-realistic social conflict have been identified as follows.

Data 4

Fear and Emotional Projection as Non-Realistic



Figure 4

A tense conversation between Komang and her sister, Kadek (Mbok Dek). In the scene, Mbok Dek expresses anxiety and fear regarding Komang's relationship with Raim, projecting her own past experiences and emotional trauma onto Komang's current situation)

Kadek (Mbok Dek): "But are you really sure about Raim? Try to think about it first, okay. Do you want your fate to be like Mbok Dek's?" (50.21 – 50.38). KSNR/4.

Based on data (4), the dialogue quote illustrates a non-realistic social conflict within the context of Komang and her sister, Mbok Dek. This conflict is non-realistic because it arises from emotional impulses and psychological needs, not from genuine social goals or rational interests. Mbok Dek expresses deep worry and fear, warning

Komang about her relationship with Raim by referencing her own past traumas, such as “Do you want a fate like Mbok Dek’s?” This reflects irrational anxiety and emotional release, rather than addressing objective social issues.

From Lewis A. Coser’s perspective, non-realistic conflict is emotionally antagonistic and spontaneous, serving to vent feelings of anger, disappointment, or tension without aiming to resolve real problems. Here, Mbok Dek’s words are driven by personal prejudices and past experiences, using emotional manipulation to influence Komang’s decision, rather than providing factual or rational advice. This conflict acts as a provocateur, potentially leading to negative outcomes, and contrasts with realistic conflicts that focus on tangible interests. The data supports Coser’s theory that such non-realistic conflicts often stem from emotional outbursts, like jealousy or fear, and do not contribute to constructive social change.

Data 5
Jealousy and Emotional Insecurity as Non-



Figure 5
A moment of emotional tension between Raim and Komang, in which Raim confronts Komang with a tone of jealousy and insecurity. The scene visually reflects Raim’s fear of being ignored and replaced, highlighting emotional instability rather than rational problem-solving.

Raim: “Bukannya sering ngabisin waktu sama Arya sekarang. Tapi lebih sering ngabisin waktu

sama Arya toh. Daripada sama saya?”. (01.02.51 – 01.03.00). KSNR/5.

Based on data (5), the dialogue excerpt shows feelings of jealousy, being sidelined, and not being paid attention to in a relationship. Raim vents emotions that are spontaneous and disappointed, not to solve the problem. Raim feels jealous and afraid of losing. Raim expresses it directly. This indicates that the conflict is non-realistic in nature, because its function is not to solve the problem, but to relieve the inner turmoil felt by Raim. The conflict emerges as an expression of anxiety and fear towards the social situation. This confirms that the entire series of conflicts in the film Komang supports Lewis A. Coser’s theory of non-realistic conflict, where conflict functions as a tool to release emotional tension and at the same time as a social mechanism to maintain balance in interpersonal relations.

Data 6
Emotional Persuasion and Unreciprocated Conflict



Figure 6
Arya expressing his feelings toward Komang in an emotionally charged manner. The scene highlights Arya’s attempt to persuade Komang to choose him, emphasizing emotional urgency, sympathy, and personal frustration rather than rational or objective considerations.

Arya: “I know you’ve been with Rakim all this time, De. But I can’t bear to see you like this anymore. You’re too precious to chase something uncertain, De. While I’m here, who’s certain.”

(01.08.55 – 01.09.08). KSNR/6.

Based on data (6), the dialogue quote depicts a non-realistic social conflict between Arya and Komang. This conflict does not stem from differences in social interests or rational goals, but rather from an emotional outburst rooted in feelings of love, sympathy, and inner frustration. Arya uses the word “certain” as a symbol of his own emotional hopes and needs, not an objective reality. In reality, Komang has a strong emotional bond with Raim. This aligns with Coser’s view that non-realistic social conflicts arise from unreal challenges. The researcher’s opinion reinforces this by emphasizing that such conflicts are not genuine social competitions, but a diversion from Arya’s emotional frustrations. He wants to convince Komang to choose him not for rational reasons, but due to his inner need to feel acknowledged, loved, and in control of a situation that hurts him. This conflict serves as a psychological defense to cover his sense of powerlessness regarding Komang’s decision.

1.3 The Positive Functions of Social Conflicts

The positive functions of social conflict linked to the cultural values in the film show conflict as a trigger for personal change, how society prioritizes social values, tolerance in understanding religious and cultural differences, and building friendships regardless of ethnicity.

This aligns with (Chapter 2) that social conflict, although often seen as a trigger for negative impacts, according to Coser, also has significant positive functions in social contexts. In the film *Komang*, the conflicts that arise between characters not only serve as plot drivers but also provide deep positive impacts. This is present in the film titled *Komang* by Naya Anindita, which is the object of this research, and the results have been collected in the data corpus in Table 1. (See Table 1). Based on the data corpus, thirteen positive functions of social conflict were found. The results of this data analysis can be described as follows

Data (7)

Interfaith Tolerance as the Positive Outcome of



Figure 7

Raim’s mother explaining her practice of donating to different places of worship. The scene visually represents everyday interfaith tolerance and respect within a multicultural community, emphasizing harmonious coexistence despite religious differences.

Raim’s Mother: “Oh, Mother is giving her tithe to the temple, mosque, and also the church.” (01.07.13 – 01.07.18). FPKS/7.

Based on data (7), this dialogue quote appears in the context of Raim migrating to Jakarta, while his mother remains actively interacting with the surrounding community of diverse religious backgrounds. The statement illustrates strong social and cultural values in multicultural life, where tolerance and mutual respect for differences are practiced not only in discourse but also in real actions. Consistent with previous data, this shows the result of a conflict resolution process that has passed through stages of understanding and acceptance. After earlier differences in views regarding food (beef), the characters (Raim’s family) now demonstrate a social attitude shift from prejudice to respect for diversity. Raim’s mother’s action of donating to three different places of worship (temple, mosque, and church) depicts a tangible form of the positive function of social conflict, namely the emergence of tolerant, empathetic, and open attitudes toward cultural and religious diversity in the community. Values such

as tolerance, solidarity, and respect for religious and cultural differences become real manifestations of positive change born from conflict experiences. This indicates that conflict in the film *Komang* is not a tool for division, but positively encourages interfaith understanding and upholds tolerance in practice.

Data 8
Personal Growth and Responsibility as the Positive



Figure 8
Raim expressing his determination and emotional growth after facing various challenges in his relationship with Komang. The scene reflects Raim's struggle to achieve personal success as a means of proving his responsibility, maturity, and readiness to build a future together.

Raim: "She won't agree if I'm not successful yet. But now I can, Ade. I can make you happy" (01.20.00 – 01.20.10). FPKS/8.

Based on data (8), this dialogue excerpt reflects Raim's change in attitude and emotional maturity after navigating various social conflicts stemming from religious differences, worldviews, and familial and societal pressures, which gradually molded him into a more mature and responsible individual. According to Coser, social conflict serves a positive function as a catalyst for individual change, evident here in Raim's newfound awareness of struggle, responsibility, and genuine love, enabling him to bridge divides through success and determination to make Komang happy. This transformation, sparked by conflicts like his rejection due to differing beliefs,

demonstrates how such tensions foster maturity, empathy, and acceptance, enriching multicultural relationships in the film *Komang*, while also clarifying personal goals, boosting self-confidence, and promoting independence in overcoming obstacles.

Data 9
Parental Blessing as the Culmination of Conflict



Figure 9
Captures an emotionally significant moment in which Meme, Komang's mother, expresses her blessing and approval. The scene visually represents reconciliation, acceptance, and the restoration of harmony after a long process of social and cultural conflict between the characters and their families.

Meme: "Meme restu saye, meme tok asu restu, ameh sungguh sungguh ya". (01.36.35 – 01.36.46). FPKS/9.

Based on data (9), this dialogue excerpt shows the final outcome of the entire process of conflict and reconciliation experienced by the characters, especially between Komang, Raim, and their families. Data (9) becomes one of the meaningful closures in the film *Komang*. This statement depicts the climax of the resolution of social and cultural value conflicts that previously occurred between two families with different religious and cultural backgrounds. In this context, "Meme", representing Komang's mother, finally gives her blessing and acceptance to the relationship that was previously colored by value clashes.

According to Coser, conflict accompanied by

communication and openness can clarify value boundaries and strengthen social solidarity. In the film *Komang*, Meme's blessing becomes a symbol that differences are no longer seen as barriers, but as part of diversity that deserves to be accepted. The conflict that previously created distance actually ends with the affirmation of values of tolerance, love, and cross-cultural acceptance.

DISCUSSION

The research findings indicate that the conflicts experienced by the characters in the film *Komang* originate from concrete demands and needs within social and family relationships. From data (1) to (15), conflicts arise from unfulfilled emotional expectations in romantic relationships. Due to religious differences, characters feel neglected, misunderstood, and lose role balance in their relationships, as depicted in the dialogue: "You were never there for me, De. You make me doubt, you know!" This conflict is realistic because it stems from genuine needs for attention and emotional involvement. Meanwhile, in data (5) and (7), the conflict evolves into a clash between personal desires and social norms, such as family blessings, religious differences, and binding customary values. Expressions like "I haven't accepted his proposal yet, it's Meme who accepted!" and "I have to fight against your mother's blessing. I also have to battle what's in the heavens" show that the conflict occurs not only at a personal level but also reflects real struggles. From two perspectives, this analysis can be viewed through Lewis A. Coser's theory of realistic social conflict, which emphasizes conflicts arising from concrete social needs and leading to positive change (Coser, 1956), and a contrasting view from Émile Durkheim's functionalist perspective, which sees conflict as potentially disruptive to social cohesion but resolvable through solidarity (Durkheim, 1893). Coser's lens supports the film's portrayal of conflict as a catalyst for individual growth and reconciliation, while Durkheim's approach highlights the risks of prolonged division,

urging the need for integrative mechanisms like communication to restore harmony. This dual viewpoint strengthens the argument by showing how the film balances tension with resolution, mirroring real societal dynamics.

These findings align with relevant articles, such as "Religious Pluralism and Social Conflict in Indonesia" by Hefner (2000), which discusses how religious differences fuel concrete conflicts in multicultural societies, and "Family Dynamics and Interfaith Marriages in Southeast Asia" by Jones (2010), which examines the role of family norms in perpetuating or resolving such tensions. These references reinforce the analysis, demonstrating that the film's conflicts are not abstract but rooted in tangible Indonesian social realities, where religious, cultural, and familial power imbalances often spark disputes. As a result of this argumentation, a suggestion emerges: Educational institutions and community programs in Indonesia should incorporate media literacy and conflict resolution workshops using films like *Komang* to foster empathy and understanding across religious and cultural divides, promoting proactive dialogue to prevent escalation and encourage reconciliation in real-life interfaith relationships.

As explained by Coser, this conflict is not oriented toward real social interests but rather rooted in emotional grievances, disappointments, and jealousy felt by the characters. In data (8) and (9), non-realistic conflicts emerge due to feelings of suspicion and fear. In data (11) and (12), non-realistic conflicts reach their peak in the form of mutual accusations and emotional self-defense, serving as a catharsis (emotional release) for characters trapped in the dilemma of love and social pressure. This indicates that Lewis A. Coser's theory of social conflict is relevant and aligned with the reality depicted in the film *Komang*, where conflict is not merely a sign of division but also part of the process of adjustment and human emotional growth.

From several data points above, many depict non-realistic conflicts because these dialogues



highlight feelings, prejudices, and misinterpretations that create battles as destructive as those involving threats. These non-realistic conflicts pit one's mind against the motives and actions of a partner due to jealousy and fear fueled by irrational views from the surrounding environment.

From two perspectives, this analysis can be examined through Coser's concept of non-realistic conflict, which arises from emotional and irrational sources rather than tangible social needs, potentially leading to unproductive escalation (Coser, 1956), and a contrasting psychoanalytic view from Sigmund Freud, who sees such conflicts as manifestations of repressed emotions and unconscious drives, offering opportunities for psychological insight and resolution through catharsis (Freud, 1920). Coser's perspective underscores the film's portrayal of emotional turmoil as a barrier to rational dialogue, while Freud's lens highlights the therapeutic potential of emotional release, suggesting that non-realistic conflicts can foster personal growth if channeled constructively.

Based on the overall data (24) to (36), it can be concluded that social conflict in the film *Komang* not only shows clashes of values between religion, culture, and worldviews but also has positive functions as explained by Lewis A. Coser (1956). The social conflicts that occur, whether in the form of differences in eating meat customs, ways of worship, beliefs, or family blessings, actually become catalysts for self-change, maturation, and strengthening of social relationships among the characters. These value conflicts evolve into social learning that shows how society must prioritize tolerance and respect for cultural and religious differences.

Thus, the overall data (24) to (36) indicates that conflict in the film *Komang* functions positively as a tool for social and personal change. Conflict does not cause division but instead strengthens human values, inter-religious tolerance, and respect for diverse cultures, in line with Lewis A. Coser's theory on the integrative

functions of social conflict. From several data points above, it provides an understanding aligned with Coser's view that social conflict is not always bad but has positive functions and is a natural part of society. When managed well, conflict is an indicator of social health and an important tool to ensure justice, cohesion, and sustainable societal progress. Constructive conflict is a bridge toward a better social order.

From two perspectives, this conclusion can be analyzed through Coser's emphasis on the positive functions of conflict, such as promoting social integration and individual growth by clarifying boundaries and fostering solidarity (Coser, 1956), and a contrasting functionalist perspective from Talcott Parsons, who views conflict as a potential disruptor of social equilibrium but acknowledges its role in adaptive change when it leads to renewed consensus and stability (Parsons, 1951). Coser's lens highlights the film's depiction of conflict as transformative, while Parsons' approach adds nuance by stressing the need for mechanisms to restore balance, ensuring that positive outcomes like tolerance are sustained without prolonged instability.

These findings connect to relevant articles, such as "The Positive Functions of Social Conflict in Multicultural Societies" by Simmel (1955), which discusses how conflicts over values can enhance group cohesion through resolution, and "Conflict and Social Change in Indonesian Cinema" by Sen (2012), which examines how films portray religious and cultural clashes as pathways to societal progress. These references bolster the argument by showing that the film's portrayal of conflict aligns with real-world dynamics in Indonesia, where managed tensions contribute to cultural enrichment and social harmony.

As a result of this argumentation, a suggestion emerges: Policymakers and educators in multicultural societies like Indonesia should integrate film analysis of works like *Komang* into curricula and community dialogues to illustrate the positive potentials of conflict, encouraging proactive conflict resolution strategies that build

empathy, reduce prejudices, and foster inclusive social policies for long-term cohesion.

CONCLUSION

First, the film *Komang* by Naya Anindita contains fifteen forms of realistic social conflict, all of which arise from concrete needs and pressures experienced by the main characters, particularly *Komang* and *Raim*. These conflicts reflect the tension between personal desires and the social realities that bind them, such as religious differences and the need for emotional support within relationships. The conflicts depicted in the film are therefore not merely emotional disputes; they stem from tangible social expectations and cultural obligations. This supports Lewis A. Coser's view that realistic conflict emerges from actual and identifiable demands. Thus, the realistic conflicts portrayed in *Komang* illustrate genuine human struggles to balance individual aspirations with cultural values and normative structures that operate within society.

Second, the film presents eight forms of non-realistic social conflict, which stem not from objective interests but from emotional impulses and psychological pressures. These conflicts appear in the form of jealousy, suspicion, fear of abandonment, and feelings of helplessness experienced by *Komang*, *Raim*, and *Arya*. Such reactions do not aim to resolve issues rationally but function as outlets for emotional tension. This aligns with Coser's concept of non-realistic conflict, which emphasizes emotional release rather than problem-solving. The non-realistic conflicts in *Komang* therefore highlight the emotional complexity of human relationships, showing that conflict can serve as a medium for expressing inner strain and achieving emotional balance in the face of cultural and social pressures. Third, the film contains thirteen examples of the positive functions of social conflict, demonstrating that conflict is not inherently destructive. Instead, conflict can promote social and moral learning, shaping new understandings of humanity, cultural values, and tolerance. According to Coser, openly managed conflict helps clarify social norms,

strengthen group solidarity, and encourage positive transformation within individuals and communities. In *Komang*, differences—such as disagreements over dietary practices, religious rituals, and familial approval—gradually evolve into meaningful social processes that nurture empathy, intercultural awareness, and emotional maturity. Through these conflicts, the characters develop a deeper sense of responsibility, love, and respect for social and religious values. This finding is relevant to the broader context of Indonesia's multicultural society, where issues of interfaith relationships and cultural diversity remain sources of social tension. The film thus demonstrates how the positive functions of social conflict can be effectively represented through popular media, extending Coser's theoretical framework from classical sociology into literary and cultural studies.

REFERENCES

- Amalia, S. S. (2022). Analisis Nilai Budaya dalam Film "The Other Boleyn Girl" Karya Justin Chadwick Tahun 2008. *Jurnal Sinastra*, 1, 487–496. [Http://www.proceeding.unindra.ac.id/index.php/sinastra/article/view/6125](http://www.proceeding.unindra.ac.id/index.php/sinastra/article/view/6125)
- Andriyana, D. N., & Mubarak, Z. (2020). Konflik Sosial dalam Novel Tan Karya Hendri Teja. *Jurnal of Humanities*, 2(2), 104–114.
- Anggraeni, N. P. C., Simpen, I. W., & Widarsini, N. P. N. (2024). Analisis Penyimpangan Maksim Pujian pada Serial Drama *Imperfect TheSeries*. *Journal of Mandalika Literature*, 5(3), 319-329.
- Apriliandra, S., & Krisnani, H. (2021). Perilaku Diskriminatif Pada Perempuan Akibat Kuatnya Budaya Patriarki Di Indonesia Ditinjau dari Perspektif Konflik. *Jurnal Kolaborasi Resolusi Konflik*, 3(1), 1. <https://doi.org/10.24198/jkr.v3i1.31968>
- Bordwell, D. (2017). *Film Art: An Introduction* (11th ed.). New York: McGraw-Hill Education.



- Cahyati, N., & Subandiyah, H. (2022). Representasi Konflik Sosial dalam Film Gundala: Negeri Ini Butuh Patriot. *Jurnal Universitas Negeri Surabaya*, 9(1), 192–204.
- Collins, Randall. (1971). *Functional and Conflict Theories of Educational Stratification*. *American Sociological Review*, 36(6): 1002-1019.
- Coser, Lewis. (1956). *The Function of Social Conflict*. New York: Free Press.
- Coser, L. A. (1967). *Continuities in the Study of Social Conflict*. New York: Free Press.
- Fauziah, F., Utari, N., Lestari, S. N., Halek, A., & Elmustian, E. (2025). Kritik Sosial dalam *Tiket Masuk Bioskop* Autobiografi Karya Afrizal Malna: Analisis Lima Puisi Pilihan. *Jurnal Basataka (JBT)*, 8(2), 1719–1727
- Hafsiah Yakin, I. (2023). Penelitian Kualitatif: Metode Penelitian Kualitatif. *Jurnal Equilibrium*, 5(January), 1–7. [Http://Belajarpsikologi.Com/Metode-Penelitian-Kualitatif/](http://Belajarpsikologi.Com/Metode-Penelitian-Kualitatif/)
- Hardani, H., Sukmana, D. J., & Fardani, R. (2020). *Metode Penelitian Kualitatif & Kuantitatif*. Yogyakarta: Pustaka Ilmu Group.
- Ikhwan, M., Ikhwan, M., Ikhwan, M., Ikhwan, M., Muhammadiyah, K., & Ulama, N. (2025). Konflik Sosial dalam Novel Mahfud Ikhwan (Kajian Konflik Sosial Lewis A. Coser). 1–15.
- Kamilia, N., Nurmala, I. D., & Fatmawati, I. (2024). Bentuk Konflik Sosial dalam Novel “A+” Karya Ananda Putri dengan Teori Lewis A. Coser (Kajian Sosiologi Sastra). *Anufa*, 2(1), 64–76. <https://Doi.Org/10.63629/Anufa.V2i1.65>
- Karisma, A. B. (2023). Novel Gadis Kretek Karya Ratih Kumala (Perspektif Konflik Lewis A. Coser). *Bapala*, 10(2), 275.
- Labola Yostan. (2018). Konflik Sosial: Dipahami, Identifikasi Sumbernya dan Dikelola- *Kajian Literature*. *Jurnal Universitas Kristen Satya Wacana*, 3(1), 1–8. https://www.researchgate.net/publication/326823233_Konflik_Sosial_Dipahami_Identifikasi_Sumbernya_Dan_Dikelola-Kajian_Literature
- Lestari, A. S. D., & Suyatno. (2024). Konflik Sosial dalam Novel Si Anak Badai Karya Tere Liye (Kajian Konflik Ralf Dahrendorf). *Bapala*, 11(2), 176–188.
- Linggar, E. W. S. (2017). Konflik Sosial dalam Novel Kambing & Hujan Karya Mahfud Ikhwan (Kajian Konflik Sosial Lewis A. Coser). *Jurnal Bapala*, 1–13. <https://www.neliti.com/publications/243094/konflik-sosial-dalam-novel-kambing-amp-hujan-karya-mahfud-ikhwan-kajian-konflik>
- Maemunah, S., & Pratama, A. (2025). Bentuk Konflik Sosial dalam Novel Gendut/? Siapa Takut?! Karya Alnira (Kajian Sosiologi Sastra). *Metamorfosa*, 13(1), 47–59.
- Marx, K. (2011). *Kapital* Buku II. Penerjemah: Oey Hay Djouen, Jakarta: Hasta Mitra.
- Mikraj, A. L., Dewi, G., Siahaan, F. M., & Bender, G. W. (2025). Representasi Budaya Bali dalam Film Komang (Analisis Semiotika Roland Barthes). 6(1), 503–512. <https://doi.org/10.37680/Almikraj.V6i1.7914>
- Musahwi, M., & Pitriyani, P. (2022). Resolusi Konflik Perspektif Lewis A. Coser (Studi Tentang “Tradisi Damai” Masyarakat Desa Batu Badak Kecamatan Marga Sekampung Kabupaten Lampung Timur). *Jurnal Yaqzhan: Analisis Filsafat, Agama Dan Kemanusiaan*, 8(2), 312. <https://doi.org/10.24235/Jy.V8i2.12020>
- Novitasari, A. (2023). Konflik Sosial dalam Film Ben & Jody Karya Angga Dwimas Sasangko (Kajian Sosiologi Sastra).
- Nurfajriyati, N. A. A. & Seruni, A. P. (2022). Konflik Sosial Tokoh Utama dalam Film Animasi Haikyuu!! Second Season (Kajian Sosiologi Sastra). *KIRYOKU*, 6(2), 95-105, Oct. 2022. <https://doi.org/10.14710/kiryoku.v6i2.95-105>

- Nursantari, A. R. (2018). Konflik Sosial dalam Novel O Karya Eka Kurniawan (Kajian Konflik Sosial Lewis A. Coser). Skripsi Universitas Negeri Surabaya.
- Nugroho, N. R. I., & Haryanti, D. (2021). An Analysis of Translation Method In Webtoon Eggnoid By Archie The Redcat (Doctoral Dissertation, Universitas Muhammadiyah Surakarta).
- Prasojo, Z. H., & Pabbajah, M. (2020). Akomodasi Kultural dalam Resolusi Konflik Bernuansa Agama di Indonesia. *Aqlam: Journal of Islam And Plurality*, 5(1). <https://doi.org/10.30984/Ajip.V5i1.1131>
- Pratiwi, A. D., Harahap, I., & Madhani, V. (2022). Konflik dalam Masyarakat Global. *Education: Jurnal Sosial Humaniora dan Pendidikan*, 2(2), 80–88. <https://doi.org/10.51903/Education.V2i2.141>
- Raditya, A., Wahyu Tri Widyastuti, & Yusi Asnidar. (2022). Konflik Sosial dalam Film BAC Nord Karya Cédric Jimenez. *Franconesia*, 1(2), 95–104. <https://doi.org/10.21009/Franconesia.12.5>
- Razak, A. (2017). *Menggapai Mixed Methods Bidang Pembelajaran Bahasa Indonesia*. Pekanbaru: Ababil Press.
- Rieza Ardiansyah, M., & Haryanti, Y. (2024). Konflik Sosial dalam Film Pendek Cap Cip Top Karya Wahyu Agung Prasetyo (Analisis Semiotika Roland Barthes).
- Robbins, Stephen P. (2006). *Perilaku Organisasi*. Edisi kesepuluh. Jakarta: Indeks Kelompok Gramedia.
- Simbolon, M. H., Missriani, M., & Fitriani, Y. (2023). Kajian Sosiologi Sastra dalam Novel Keluarga Cemara Karya Arswendo Atmowiloto. *Jurnal Pembahsi: Pembelajaran Bahasa dan Sastra Indonesia*, 14(1), 14-22. DOI: <https://doi.org/10.31851/pembahsi.v14i1.12588>
- Situmeang, N., Mudana, I. W., & Noviani, F. (2025). Representasi Konflik dalam Film Ngeri Ngeri Sedap Menggunakan Teori Lewis Coser. 1, 1–20.
- Stam, R. (2000). *Film Theory: An Introduction*. Blackwell. New York: John Wiley & Sons.
- Sugiyono, S. (2013). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif dan R&D*. Bandung: Alfabeta.
- Tualeka, M. W. N. (2017). Teori Konflik Sosiologi Klasik dan Modern. *Al-Hikmah: Jurnal Studi Agama-Agama*, 3(1), 32–48. <https://journal.um-surabaya.ac.id/Ah/Article/View/409>